



Lethal Garbage: Anti-White Rap Lyrics

If you are like us, your exposure to rap or hip-hop “music” may have thus far been limited to hearing it—at maximum volume—from neighboring automobiles stopped at traffic lights. While even this much exposure may seem unendurable at times, we owe it to ourselves to investigate this often hate-filled medium to see just what these performers and, perhaps most especially, their well-heeled capitalist record companies have in mind for us. We are grateful to the [Violently Racist Music](#) website for the list of violent rap and hip-hop lyrics below, each of them recorded by performers who have earned a Grammy award, the music industry's highest honor. We must warn you that the passages quoted below are not intended for children or the faint-hearted.

"Kill the white people; we gonna make them hurt; kill the white people; but buy my record first; ha, ha, ha"

"Kill d'White People"; Apache, Apache Ain't Shit, 1993, Tommy Boy Music, Time Warner, USA.



"Niggas in the church say: kill whitey all night long. . . . the white man is the devil. . . . the Crips and Bloods are soldiers I'm recruiting with no dispute; drive-by shooting on this white genetic mutant. . . . let's go and kill some rednecks. . . . Menace Clan ain't afraid. . . . I got the .380; the homies think I'm crazy because I shot a white baby; I said; I said; I said: kill whitey all night long. . . . a nigga dumping on your white ass; fuck this rap shit, nigga, I'm gonna blast. . . . I beat a white boy to the motherfucking ground";

"Kill Whitey"; Menace Clan, Da Hood, 1995, Rap-A-Lot Records, Noo Trybe Records, subsidiaries of what was called Thorn EMI and now is called The EMI Group, United Kingdom.

"Devils fear this brand new shit. . . . I bleed them next time I see them. . . . I pray on these devils. . . . look what it has come to; who you gonna run to when we get to mobbing. . . . filling his body up with lead, yah; cracker in my way; slitting, slit his throat; watch his body shake; watch his body shake; that's how we do it in the motherfucking [San Francisco] Bay. . . . sitting on the dock of the dirty with my AK";

"Heat--featuring Jet and Spice 1"; Paris, Unleashed, 1998, Unleashed Records, Whirling Records.

"These devils make me sick; I love to fill them full of holes; kill them all in the daytime, broad motherfucking daylight; 12 o'clock, grab the

Glock; why wait for night"

"Sweatin Bullets"; Brand Nubian, Everything Is Everything, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

"A fight, a fight, a nigger and a white, if the nigger don't win then we all jump in. . . . smoking all [of] America's white boys";

"A Fight"; Apache, Apache Ain't Shit, 1993, Tommy Boy Music, Time Warner, USA.

"I kill a devil right now. . . . I say kill whitey all nightey long. . . . I stabbed a fucking Jew with a steeple. . . . I would kill a cracker for nothing, just for the fuck of it. . . . Menace Clan kill a cracker; jack 'em even quicker. . . . catch that devil slipping; blow his fucking brains out"

"Fuck a Record Deal"; Menace Clan, Da Hood, 1995, Rap-A-Lot Records, Noo Trybe Records, subsidiaries of Thorn EMI; called The EMI Group since 1997, United Kingdom.

"Now I'm black but black people trip [become upset] 'cause white people like me; white people like me but don't like them. . . . I don't hate whites, I just gotta death wish for motherfuckers that ain't right"



"Race War"; Ice-T, Home Invasion, 1993, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"To all my Universal Soldier's: stay at attention while I strategize an invasion; the mission be ssassination, snipers hitting Caucasians with semi-automatic shots heard around the world; my plot is to control the globe and hold the world hostage. . . . see, I got a war plan more deadlier than Hitler. . . . lyrical specialist, underworld terrorist. . . . keep the unity thick like mud. . . . I pulling out gats [handguns], launching deadly attacks"

This cover is interesting. Click for a larger view. Notice who the intended audience is.

"Blood for Blood"; Killarmy, Silent Weapons for Quiet Wars, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Lead to the head of you devils"

"Lick Dem Muthaphuckas--Remix"; Brand Nubian, Everything Is Everything, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

"This will all be over in '99, so, niggas, give devils the crime; gonna be more devils dying"

"No Surrender"; Bone Thugs-N-Harmony, Creepin on ah Come Up, 1994, Ruthless Records, Epic Records, Sony Music Entertainment, Sony, Japan.

"Won't be satisfied until the devils--I see them all dead. . . . my brother is sending me more guns from down South. . . . pale face. . . .

it's all about brothers rising up, wising up, sizing up our situation. . . . you be fucking with my turf when you be fucking with my race; now face your maker and take your last breath; the time is half-past death. . . . it's the Armageddon. . . . go into the garage; find that old camouflage. . . . cracker-shooting nightly"

"What the Fuck"; Brand Nubian, Everything Is Everything, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

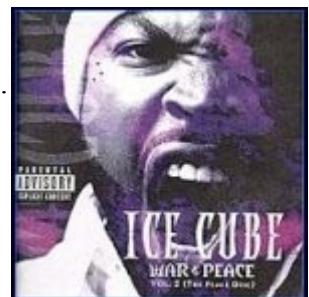
".44 ways to get paid. . . . I'm through with talking to these devils; now I'm ready to blast"

"44 Wayz--featuring Mystic"; Paris, Unleashed, 1998, Unleashed Records, Whirling Records.

"Like my niggas from South Central Los Angeles they found that they couldn't handle us; Bloods, CRIPS, on the same squad, with the Essays [Latino gangbangers] up, and nigga, it's time to rob and mob and break the white man off something lovely"

"The Day the Niggaz Took Over"; Dr Dre, The Chronic, 1993, Interscope Records, under Time Warner in 1993.

"Bust a Glock; devils get shot. . . . when God give the word me herd like the buffalo through the neighborhood; watch me blast. . . . I'm killing more crackers than Bosnia-Herzegovina, each and everyday. . . . don't bust until you see the whites of his eyes, the whites of his skin. . . . Louis Farrakhan. . . . Bloods and CRIPS, and little old me, and we all getting ready for the enemy"



"Enemy"; Ice Cube, Lethal Injection, 1993, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Devil, to gangbang there's a positive side and the positive side is this--sooner than later the brothers will come to Islam, and they will be the soldiers for the war; what war, you ask; Armageddon; ha, ha, ha, ha, ha"



"Armageddon"; RBX, The RBX Files, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"Subtract the devils that get smoked. . . . we're people, black people; steal your mind back, don't die in their wilderness. . . . let's point our heaters [handguns] the other way"

"Dial 7"; Digable Planets, Blowout Comb, 1994, Pendulum Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Get them devil-made guns and leave them demons bleeding; give them back whips, and just feed them bullets"

"Wicked Ways"; Sunz of Man, One Million Strong: The Album,

1995, Mergela Records, Solar/Hines Co., Prolific Records.

"It's time to send the devil to the essence. . . . this is a must because there ain't no reform or trust; you got a Glock and you see a devil, bust. . . . they'll be calling us the trigger men, the nappy-knotty red-beard devil-assassin; Lord make a law; at midnight I'll be bashing. . . . field niggas [are] locked in until 2005"

"Field N#gguhz in a Huddle"; Professor Griff, Blood of the Prophet; 1998, Lethal Records, Mercury Records, PolyGram, Philips' Electronics NV, Netherlands. PolyGram merged with Universal Music Group in 1998, the parent being The Seagram Company of Canada.

"He prays on old white ladies [who] drive the Mercedes with the windows cracked. . . . you should've heard the bitch screaming. . . . sticking guns in crackers' mouths. . . . the cops can't stop it. . . . remember 4-29-92, come on; Florence and Normandy coming to a corner near you, cracker; we've been through your area, mass hysteria; led by your motherfucking Menace Clan"

"Mad Nigga"; Menace Clan, Da Hood, 1995, Rap-A-Lot Records, Noo Trybe Records, Time Warner, USA.

"The black man is god. . . . buy a Tec [and] let loose in the Vatican. . . . I love the black faces; so put your Bible in the attic"

"Ain't No Mystery"; Brand Nubian, In God We Trust, 1992, Elektra Entertainment, Warner Communications, Time Warner, USA.

"Rhymes is rugged like burnt buildings in Harlem; the Ol Dirty Bastard. . . . I'm also militant. . . . snatching devils up by the hair, then cut his head off"

"Cuttin Headz"; Ol Dirty Bastard, Return of the 36 Chambers: the Dirty Version; 1995, Elektra Entertainment, Time Warner, USA.

"Listen to this black visionary, bringing war like a revolutionary. . . . go on a killing spree, putting devils out their misery; hearing screams, sounds of agony; my hostility takes over me. . . . camouflaged ninjas avenging"

"Under Seige"; Killarmy, Silent Weapons for Quiet Wars, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Swing by on the pale guy. . . . break him in the neck. . . . the guerrilla with the poison tip. . . . shaking pinky up on a dull-ass ice-pick. . . . this is Lench Mob. . . . devil, what you want to do; when you see the boot, knew your head is hoohoo "

"King of the Jungle"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Dropping verses, casting curses, throwing these hexes on the devils. . . respect to Farrakhan, but I'm the jungle-don, the new guerrilla, top-ranked honky killer. . . what do blacks do; they just keep on blowing devils away. . . evil fucking cracker. . . I'm tightening up the laces to my steel-toed boots, so I can walk, stomp; we stomp this devil down in the park"

"Planet of da Apes"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"We're having thoughts of overthrowing the government. . . the brothers and sisters threw their fists in the air. . . it's open season on crackers, you know; the morgue will be full of Caucasian John Doe's. . . I make the Riot shit look like a fairy tale. . . oh my god, Allah, have mercy; I'm killing them devils because they're not worthy to walk the earth with the original black man; they must be forgetting; it's time for Armageddon, and I won't rest until they're all dead"

"Goin Bananas"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"The crackers ain't shit; chase them out of the jungle; now raise up off the planet. . . we get the 12 gauge; shot to the chest. . . we hitting devils up. . . Da Lench Mob, environmental terrorist. . . I gripped the Glock and had to knock his head from his shoulders. . . I got the .30[6] on the rooftop; pop; pop; so many devils die. . . make sure I kill them. . . lynch a thousand a week if it's necessary"

"Environmental Terrorist"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Like an armed struggle. . . I come with the New Wu Order. . . waging war on the devils' community. . . whipped cardinals and one Pope"

"Universal Soldiers"; Killarmy, Silent Weapons for Quiet Wars, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Swinging out of the trees, is the blood-spilling, devil-killing, nappy-headed g.'s. . . blacks and Mexicans must take a stand. . . I'm down with Chico, and not with the man"

"Set the Shit Straight"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Fuck them laws, because the Mob is coming raw; nigga, is you down because it's the Final Call. . . grab your gat; know the three will start busting; I'm trying to take them down. . . the war of wars with no fucking scores. . . April 29 was a chance to realize. . . the g.'s are out to kill. . . we got crackers to kill; sending them back in on a ship to

Europe. . . . they deserve it. . . . a nation-wide riot across America. . . . this is the Final Call on black man and black woman, rich and poor; rise up"

"Final Call"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"I come with the wicked style. . . . I got everybody jumping to the voodoo. . . . I got a gat and I'm looking out the window like Malcolm. . . . April 29 was power to the people, and we just might see a sequel"

"Wicked"; Ice Cube, The Predator, 1992, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Deal with the devil with my motherfucking steel [handgun]. . . . white man is something I tried to study, but I got my hands bloody, yeah. . . . I met Farrakhan and had dinner"

"When Will They Shoot"; Ice Cube, The Predator, 1992, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Actual fact you need to be black. . . . everyday I fight a devil. . . . I grab a shovel to bury a devil. . . . the battle with the beast, Mr. 666. . . . my mind rolled to a 7th level; grab my bazooka and nuke a devil. . . . with black, I build; for black, I kill"

"Fightin the Devil"; RBX, The RBX Files, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"I pledge allegiance to only the black. . . . black, you had best prepare for the coming of war. . . . look at you devil; now you're sweating; I'm telling you: you can't run from the hand of Armageddon. . . . he eats his pig-steak rare so he can taste the blood"

"No Time"; RBX, The RBX Files, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"Killing devils [and] scatter they ashes over the sea of Mediterranean. . . . open your eyes to the revolution. . . . unite with the black coalition"

"Wake Up"; Killarmy, Silent Weapons for Quiet Wars, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"My own kind blind, brain-trained on the devil-level. . . . chasing down loot, Dole or Newt, who do you shoot. . . . rough stuff to the babies, spread like rabies"

"Niggativity . . . Do I Dare Disturb the Universe"; Chuck D, Autobiography of MistaChuck, 1996, Mercury Records, PolyGram, Philips' Electronics NV, Netherlands. PolyGram merged within Universal Music Group in 1998, the parent being The Seagram Company, Canada.

"Buck the devil; boom. . . shoot you with my .22; I got plenty of crew; I take out white boys. . . we got big toys with the one-mile scope, taking whitey's throat"

"Buck tha Devil"; Da Lench Mob, Guerrillas in tha Mist, 1992, Eastwest Records America, Elektra, Atlantic, Time Warner, USA.

"Little devils don't go to heaven. . . the AK forty . . . hold a fifty clip, and I'll shoot until it's empty. . . I'm killing only seven million civilians. . . one dead devil"

"Freedom Got an AK"; Da Lench Mob, Guerrillas in tha Mist, 1992, Eastwest Records America, Elektra, Atlantic, Time Warner, USA.

"Grab your deep-ass crews. . . we gotta make them ends, even if it means Jack and friends. . . now you're doomed, hollow-points to the dome; once again it's on. . . out comes my .22. . . I'm the cut-throat; now I got to cut you. . . '94 is the season for lynching; from out of the dark is the South Central g., ready-hand steady on a bloody machete. . . a devil is on my shoulder; should I kill it; hell yah. . . I slice Jack. . . took an axe, and gave that bitch, Jill, forty wacks. . . with my hip hop . . . it don't stop, until heads roll off the cutting block"

"Cut Throats"; Da Lench Mob, Planet of da Apes, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"A young fugitive soldier. . . soon to make the devil kneel"

"Not Promised Tomorrow"; Sunz of Man, Sunz of Man: The Last Shall Be First, 1998, Threat Records, Wu-Tang Records, Red Ant Entertainment, BMG Distribution, BMG Entertainment, Bertelsmann AG of Germany.

"Camouflaged for the mission. . . become Bonnie and Clyde; carry .45's in these last days. . . an original black man with a plan to run these devils off our motherfucking land. . . the Sunz of Man war track. . . kept gun in hand, stalking the land"

"Can I See You"; Sunz of Man, Sunz of Man: The Last Shall Be First, 1998, Threat Records, Wu-Tang Records, Red Ant Entertainment, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"I may die in the scuffle but I'm taking forty devils"

"The City"; Wu-Tang Clan, Wu-Tang Forever, 1997, Loud Records, Wu-Tang Productions, RCA Records, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"Roping up the devils, have them hanging from my testicles"

"Nowhere To Run"; Gravediggaz, 6 Feet Deep, 1997 reissue of a 1994 album, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"Devils get baked. . . . devils are all defeated. . . . breaking devils down"



"Blood Brothers"; Gravediggaz, 6 Feet Deep, 1997 reissue of a 1994 album, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"I love black women and I hate fucking crackers. . . . I destroyed a whole city like Sodom and Gomorrah or Babylon. . . . devils choke from the gunsmoke. . . . I'm swelling devils' melons. . . . send your asses to Kings County; solo pro-morgue supplier"

"Graveyard Chamber"; Gravediggaz, 6 Feet Deep, 1997 reissue of a 1994 album, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"I'm hanging devils' heads on a evergreen bush"

"Dangerous Mindz"; Gravediggaz, The Pick The Sickle and The Shovel, 1997, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"Cloud, which means to overshadow the other man, mess up his game plan. . . . South Park Black Panther coming at last. . . . I need more brothers to roll over the government. . . . I got the nine [millimeter pistol], the mind, and the time to unwind new-school pro-black dope [great] rhymes. . . . there's 10,000 of us; how you gonna stop this bum-rush, fool. . . . talk is cheap; you best believe that, black; actions speak louder than words, and that's a fact"

"Cloud on Suckas"; The Terrorists, Terror Strikes: Always Bizness Never Personal, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom. Rap-A-Lot Records was owned by Virgin Records for about four years before 1999, when it joined back with Priority. Thorn EMI changed its name in 1998 to EMI Group.

"I'm black with a bat, swinging at the head of a honky. . . . The Terrorists about to murder your ass"

"Blow Dem Hoes Up"; The Terrorists, Terror Strikes: Always Bizness Never Personal, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom.

"Squeeze your nostrils tight and gag your mouth with a Bud Light; peace to all the blacks. . . . The Terrorists kicking political rough shit and we won't quit until the other man's throat slit from one ear to the other"

"Bomb Threat"; The Terrorists, Terror Strikes: Always Bizness

Never Personal, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom.

"A fight, a nigger and a white, if the nigger don't win then we all jump in"

"Ghetto Mentalitee"; Onyx, All We Got Iz Us, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Electronics, Netherlands.

"Waiting for the crackers; smuggle; his mug is in the gutters. . . . so we need your participation in the Caucasian assassination; time is wasting. . . . so who is in association with the nigger retaliation; it needs your total cooperation. . . . a confrontation will be fought by the younger generation; because we got determination; all we need is organization"

"Purse Snatchers"; Onyx, All We Got Iz Us, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Electronics, Netherlands.

"The real black army is in jail. . . . come on my fellow prisoners, time to go to war. . . . what we need to do is point the guns in the right direction, aha. . . . me and my piece came to claim the brown man's cut. . . . infiltrate until it burns down. . . . what we need to be talking about is what we gonna do to them; I'll get revenge if it's the last thing I do. . . . they got us brainwashed to be the minority, but when we kill them off we gonna be the majority. . . . if the whites speak up, then I'll lead my people, because two wrongs don't make it right but it damn sure make us equal; I'm inciting riots, so let's start the looting. . . . in this revolution I loathe my enemy"

"2 Wrongs"; Onyx, All We Got Iz Us, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Electronics, Netherlands.

Violently Racist Music

Purpose of the Web Site

Black and Latin musicians issue forth violent racism and the target of their hatred is primarily whites. The web pages that follow expose some of the lyrics. The exposure is necessary because civil rights groups do little to bring attention to the violent racism of rap, left-wing rock, or reggae, and instead civil rights groups focus on violent racism of right-wing rock issued forth by white musicians.

Internet Articles

WARNING: articles contain lyrics that portray profanity and violence and that call for racial violence.

- [The Violent Racism of Ice Cube](#)
- [Promotion of Ice Cube by Hollywood](#)
- [The GRAMMY Awards and MTV's Video Music Awards](#)
- [The Racial Double Standard](#)

- [On Diversity in Los Angeles County](#)

Other Web Sites

Information about violently racist white rock can be found on the web site for an extremist publication called [Searchlight](#), which is put out by a militant Marxist-Leninist group.

Information about violently racist white rock can be found also through web sites provided by the following civil rights groups: [Hatewatch](#); [Anti-Defamation League](#); and [Klanwatch of the Southern Poverty Law Center](#).

Information about general violence and profanity in all music genres can be found on the web site started by the [Entertainment Monitor](#). The Entertainment Monitor reviews top-40 CD's, and so as a result, reviews of violently racist white rock will not be found on their web site.

Contacting the Web Site's Writers

Please send comments to:

phosphor@worldnet.att.net

Promotion of Ice Cube by Hollywood

Ice Cube, writer and performer of rap songs that glorify drug dealing, murder, misogyny, and violent racism, has achieved musical fame and has gone on to carve out a niche for himself as one of filmdom's angry young black men, and in more recent years to become one of its heroes. Last year he appeared in *Anaconda*, a big budget and highly successful movie put out by Sony Corporation of Japan. In his movie role he helped kill the beast, and the role is similar to the fantasy he has acted out musically in rap for the last several years, except that in his music the beast is not a giant snake, rather it is whites. The average viewer without knowing it puts money into the bank account of a violent racist. Time Warner's New Line Cinema boosted Ice Cube from actor to director by investing \$5 million into *The Player's Club*, a film that opened April 8 and plays nationwide.

Ice Cube often calls for a race war, and an example comes from Da Lench Mob's 1994 rap "Goin' Bananas": "We're having thoughts of overthrowing the government. . . . It's open season on crackers, you know. The morgue will be full of Caucasian John Doe's.*" The rappers put their own names into the rap personalizing their commitment to the cause. Besides glorifying the murder of whites, they brag about being gangbangers and outrunning the police. While one of the rappers raps about drinking beer, another one says that he does not drink beer because he has joined Nation of Islam. The rap finishes with Nation of Islam doctrine: "Oh my God, Allah, have mercy. I'm killing them devils because they're not worthy to walk the earth with the original black man.* They must be forgetting. It's time for Armageddon, and I won't rest until they're all dead."

Two years after meeting John Singleton at a rally for Nation of Islam's Louis Farrakhan, Ice Cube took a role in director Singleton's first movie, *Boyz N the Hood*, in which the rapper plays a former inmate who kills to avenge the murder of his brother. In 1995 and since then, Hollywood distributors and theaters nationwide featured Ice Cube as the good guy: the neighborhood protector (*Friday* 1995), the victim of a sheriff's department full of racist, misogynist, anti-Jewish white male officers (*The Glass Shield* 1995), the victim of apartheid-era South African police and the victor over post-apartheid white skinheads (*Dangerous Ground* 1997), and the snake-killing hero (*Anaconda* 1997).

After acting as a murderous drug dealer in 1992 (*Trespass*), Ice Cube in his second role with Mr. Singleton in *Higher Learning* (1994) is the defender of black grievances. Ice Cube's character starts fistfights with whites who had instigated earlier racist acts. *Higher Learning* is a film in which white characters spew out Nazi doctrines of racial hatred and white supremacy, and all the while, Ice Cube acts in camouflage--there is no mention of his recruitment for Nation of Islam or of his promotion of its racial hatred. Director Singleton displays swastikas on arm, neck, uniforms, flags, and apartment floor of white characters, yet he does not show a single "X" on Nation of Islam's avid recruiter or in his character's apartment. The one-sided treatment of racial extremism by Mr. Singleton leaves room for us to have suspicions about his intentions.

Away from the movie set during the same year, in his musical work "My Skin Is My Sin," Ice Cube spouts the belief in black supremacy held in common by Nation of Islam followers: "not only mentally but physically the black man rules." On the 1994 track, he advocates violence in the following ways: a vow to kill whites and a foreboding that black gangbangers will join in, a call for the hanging of Los Angeles' then police chief Willy Williams who is black, and a warning to J. B. Stoner, former Imperial Wizard of the Ku Klux Klan, not to get caught on a street corner by Ice Cube. From his point of view he gives, in the song, the following justifications for the violence: whites kill blacks in churches; whites took advantage of his forefather and of Native Americans; whites took away the religion that blacks had and gave them Bibles; blacks are brainwashed by American education; and the white "devils" are all the same.

Ice Cube put kill-the-whites messages into a track that became part of a movie soundtrack. Not included in the movie *Menace II Society*, but put on the album version of the soundtrack for the movie, was a Da Lench Mob song called "Guerillas Ain't Gangstas." Ice Cube provided back-up vocals, and the rappers make the following threats at whites: "Bust a cracker into two. I shake you to the sewer. I gaffle [handcuff] your ass up and make it stink like manure. . . . I'm still much black, hitting devils with the bat." The rappers used titles of songs from their 1992 album to pass along threats directed at whites. In particular, the rappers holler out the following: "'Buck tha Devil' [and] boom with the black fist"; and "'Guerillas in tha Mist' with the silent kill-skills." The rappers continue with the following hatred: "I'm gotta buck you; plus I never trust you, a devil in drag. So fuck it. I'll just cut you. . . . I got to cut his fucking throat."

On the title track of *The Predator* album, Ice Cube raps the slogan "no justice--no peace" along with his calls for racial violence. Director Singleton promotes the "no peace" part of the chant not only as a warning of civil disobedience but also as a threat of racial riots.

Lyrical References

*devils: whites.

*John Doe: male cadaver without identity.

*original black man: Nation of Islam professes that blacks were the first race of peoples on the earth.

Textual References

Anaconda, 1997, Sony Pictures, Sony Corporation; domestic box office receipts were over \$65 million.

The Player's Club, New Line Cinema, Time Warner.

"Goin' Bananas" is from *Planet of da Apes*, 1994, Priority Records, EMI Group.

Connection between Ice Cube, John Singleton, and Louis Farrakhan: two years before July, 1991, Ice Cube and Mr. Singleton meet at a rally for "the Black Muslim leader Louis Farrakhan"; (*New York Times*, 7-14-91; *1995 Current Biography Yearbook*, page 271.)

Friday, 1995, New Line Cinema, Time Warner; box office receipts were over \$27 million.

The Glass Shield, 1995, Miramax, now owned by Walt Disney; box office receipts were over \$4 million.

Dangerous Ground, 1997, New Line Cinema, Time Warner; box office receipts were over \$5 million.

Trespass, 1992, Universal City Studios, The Seagram Company.

More information about John Singleton's one-sided treatment of racial extremism in *Higher Learning* can be found at [Reference Week1B 1](#).

Higher Learning, 1994, Columbia Pictures (now Sony Pictures), Sony Corporation; box office receipts were over \$38 million.

Quote of black supremacy is from "My Skin Is My Sin" of the album *Bootlegs & B-Sides*; 1994, Priority Records, EMI Group.

Menace II Society, 1993, New Line Cinema, Time Warner. Not only is Nation of Islam thanked in the movie credits, but some of the movie's characters promote conformity with the extremist group. Furthermore, one song included in the movie is by [Brand Nubian](#), a black rap group which pushes Nation of Islam doctrines and which sends out kill-the-whites messages. Before 1993, Brand Nubian rappers became members of an offshoot of Nation of Islam called Five Percent Nation. The Brand Nubian track included in *Menace II Society*, called "Lick Dem Muthaphuckas," issues forth the following threats at whites: "it's the dread[locks] with the nine. Lead to the head of you devils. . . . Get hit by a dread who is fed up with the nonsense. Leave you red with my clip. Empty out his contents. Spill your guts." Why do the directors of *Menace II Society*, The Hughes Brothers, include a song about blacks killing whites when there is no scene in the movie that shows blacks killing whites or that shows blacks threatening to kill whites? The only black against non-black violence shown is of a young black brutally murdering two Korean husband-and-wife shop owners. After the young killer steals the store's security tape, he and his friends watch the video-taped killings over and over again at their apartment, shouting out victoriously as the young killer shoots the Korean husband in the head at point-blank range. The Hughes Brothers never indicate that black-on-Asian violence is wrong, except for a quickly flashed scene showing the killer being arrested; instead the directors have left it up to the audience to decide for themselves whether it is wrong or for them to assume it is wrong. What is telling about The Hughes Brothers' choice

of scenes, however, is the fact that they do not leave up to assumption the well-known view that blacks are treated unfairly in America. An older black character, who is portrayed as wise, tells a young black that it is not easy being a "black man" in America, and that the "hunt" is on for young blacks who are treated as "prey" by the system.

"Guerillas Ain't Gangstas" is from *Menace II Society Soundtrack*, 1993, Jive Records, Zomba Recording Corporation. On the track, Da Lench Mob rapper Shorty, who is a member of Nation of Islam, lets everyone know that he is "a black man who was saved by a savior." One of the writers for the track was Quincy D. III, who was awarded in 1990 with a GRAMMY for a song he did with rapper [Ice-T](#).

Ice Cube raps the slogan "no justice--no peace" in the title track of *The Predator* album, 1992, Priority Records, EMI Group.

Posted at <http://home.att.net/~phosphor> on May 6, 1998.

Last update was posted June 15, 1999. Added on was info about *Menace II Society* and Brand Nubian.

Last editing was posted June 28, 1999.

Go back to the [homepage](#).

The GRAMMY Awards

While researching violent racism by black or Latino musicians, it was noticed that some artists who put out violent racism either were awarded GRAMMY's or were promoted by other artists who won GRAMMY's.

- [List of Black or Latin Artists Awarded GRAMMY's Who Put Out or Promoted Violent Racism](#)
- [List of Some Artists Who Were Promoted by GRAMMY Award Winning Artists](#)

Of the artists at issue, hundreds of millions of copies of their CD's have been sold over the last ten years. It should be kept in mind that the groups included below are a small sample of all the hip-hop groups which have put out kill-the-whites messages, and because there is way more out there than the researchers of this web site have time or resources to uncover, interested readers are encouraged to dig up violently racist lyrics and present them for public scrutiny. Here are some examples:

"Kill the white people; we gonna make them hurt; kill the white people; but buy my record first; ha, ha, ha";

"Kill d'White People"; Apache, *Apache Ain't Shit*, 1993, Tommy Boy Music, Time Warner, USA.

"Niggas in the church say: kill whitey all night long. . . . the white man is the devil. . . . the CRIPS and Bloods are soldiers I'm recruiting with no dispute; drive-by shooting on this white genetic mutant. . . . let's go and kill some rednecks. . . . Menace Clan ain't afraid. . . . I got the .380; the homies think I'm crazy because I shot a white baby; I said; I said; I said: kill whitey all night long. . . . a nigga dumping on your white ass; fuck this rap shit, nigga, I'm gonna blast. . . . I beat a white boy to the motherfucking ground";

"Kill Whitey"; Menace Clan, *Da Hood*, 1995, Rap-A-Lot Records, Noo Trybe Records,

subsidiaries of what was called Thorn EMI and now is called The EMI Group, United Kingdom.

"Devils fear this brand new shit. . . . I bleed them next time I see them. . . . I pray on these devils. . . . look what it has come to; who you gonna run to when we get to mobbing. . . . filling his body up with lead, yah; cracker in my way; slitting, slit his throat; watch his body shake; watch his body shake; that's how we do it in the motherfucking [San Francisco] Bay. . . . sitting on the dock of the dirty with my AK";

"Heat--featuring Jet and Spice 1"; Paris, *Unleashed*, 1998, Unleashed Records, Whirling Records.

"These devils make me sick; I love to fill them full of holes; kill them all in the daytime, broad motherfucking daylight; 12 o'clock, grab the Glock; why wait for night";

"Sweatin Bullets"; Brand Nubian, *Everything Is Everything*, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

"A fight, a fight, a nigger and a white, if the nigger don't win then we all jump in. . . . smoking all [of] America's white boys";

"A Fight"; Apache, *Apache Ain't Shit*, 1993, Tommy Boy Music, Time Warner, USA.

"I kill a devil right now. . . . I say kill whitey all nightey long. . . . I stabbed a fucking Jew with a steeple. . . . I would kill a cracker for nothing, just for the fuck of it. . . . Menace Clan kill a cracker; jack 'em even quicker. . . . catch that devil slipping; blow his fucking brains out";

"Fuck a Record Deal"; Menace Clan, *Da Hood*, 1995, Rap-A-Lot Records, Noo Trybe Records, subsidiaries of Thorn EMI; called The EMI Group since 1997, United Kingdom.

"Now I'm black but black people trip [become upset] 'cause white people like me; white people like me but don't like them. . . . I don't hate whites, I just gotta death wish for motherfuckers that ain't right";

"Race War"; Ice-T, *Home Invasion*, 1993, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"To all my *Universal Soldier*'s: stay at attention while I strategize an invasion; the mission be assassination, snipers hitting Caucasians with semi-automatic shots heard around the world; my plot is to control the globe and hold the world hostage. . . . see, I got a war plan more deadlier than Hitler. . . . lyrical specialist, underworld terrorist. . . . keep the unity thick like mud. . . . I pulling out gats [handguns], launching deadly attacks";

"Blood for Blood"; Killarmy, *Silent Weapons for Quiet Wars*, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Lead to the head of you devils";

"Lick Dem Muthaphuckas--Remix"; Brand Nubian, *Everything Is Everything*, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

"This will all be over in '99, so, niggas, give devils the crime; gonna be more devils dying";

"No Surrender"; Bone Thugs-N-Harmony, *Creepin on ah Come Up*, 1994, Ruthless Records, Epic Records, Sony Music Entertainment, Sony, Japan.

"Won't be satisfied until the devils--I see them all dead. . . . my brother is sending me more

guns from down South. . . . pale face. . . . it's all about brothers rising up, wising up, sizing up our situation. . . . you be fucking with my turf when you be fucking with my race; now face your maker and take your last breadth; the time is half-past death. . . . it's the Armageddon. . . . go into the garage; find that old camouflage. . . . cracker-shooting nightly";
"What the Fuck"; Brand Nubian, *Everything Is Everything*, 1994, Elektra Entertainment, Warner Communications, Time Warner, USA.

".44 ways to get paid. . . . I'm through with talking to these devils; now I'm ready to blast";
"44 Wayz-featuring Mystic"; Paris, *Unleashed*, 1998, Unleashed Records, Whirling Records.

"Like my niggas from South Central Los Angeles they found that they couldn't handle us; Bloods, CRIPS, on the same squad, with the Essays [Latino gangbangers] up, and nigga, it's time to rob and mob and break the white man off something lovely";
"The Day the Niggaz Took Over"; Dr Dre, *The Chronic*, 1993, Interscope Records, under Time Warner in 1993.

"Bust a Glock; devils get shot. . . . when God give the word me herd like the buffalo through the neighborhood; watch me blast. . . . I'm killing more crackers than Bosnia-Herzegovina, each and everyday. . . . don't bust until you see the whites of his eyes, the whites of his skin. . . . Louis Farrakhan. . . . Bloods and CRIPS, and little old me, and we all getting ready for the enemy";

"Enemy"; Ice Cube, *Lethal Injection*, 1993, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Devil, to gangbang there's a positive side and the positive side is this--sooner than later the brothers will come to Islam, and they will be the soldiers for the war; what war, you ask; Armageddon; ha, ha, ha, ha, ha";

"Armageddon"; RBX, *The RBX Files*, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"Subtract the devils that get smoked. . . . we're people, black people; steal your mind back, don't die in their wilderness. . . . let's point our heaters [handguns] the other way";

"Dial 7"; Digable Planets, *Blowout Comb*, 1994, Pendulum Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Get them devil-made guns and leave them demons bleeding; give them back whips, and just feed them bullets";

"Wicked Ways"; Sunz of Man, *One Million Strong: The Album*, 1995, Mergela Records, Solar/Hines Co., Prolific Records.

"It's time to send the devil to the essence. . . . this is a must because there ain't no reform or trust; you got a Glock and you see a devil, bust. . . . they'll be calling us the trigger men, the nappy-knotty red-beard devil-assassin; Lord make a law; at midnight I'll be bashing. . . . field niggas [are] locked in until 2005";

"Field N#gguhz in a Huddle"; Professor Griff, *Blood of the Prophet*, 1998, Lethal Records, Mercury Records, PolyGram, Philips' Electronics NV, Netherlands. PolyGram merged with Universal Music Group in 1998, the parent being The Seagram Company of Canada.

"He prays on old white ladies [who] drive the Mercedes with the windows cracked. . . . you should've heard the bitch screaming. . . . sticking guns in crackers' mouths. . . . the cops can't stop it. . . . remember 4-29-92, come on; Florence and Normandy coming to a corner near you, cracker; we've been through your area, mass hysteria; led by your motherfucking Menace Clan";

"Mad Nigga"; Menace Clan, *Da Hood*, 1995, Rap-A-Lot Records, Noo Trybe Records, Time Warner, USA.

"The black man is god. . . . buy a Tec [and] let loose in the Vatican. . . . I love the black faces; so put your Bible in the attic";

"Ain't No Mystery"; Brand Nubian, *In God We Trust*, 1992, Elektra Entertainment, Warner Communications, Time Warner, USA.

"Rhymes is rugged like burnt buildings in Harlem; the Ol Dirty Bastard. . . . I'm also militant. . . . snatching devils up by the hair, then cut his head off";

"Cuttin Headz"; Ol Dirty Bastard, *Return of the 36 Chambers: the Dirty Version*; 1995, Elektra Entertainment, Time Warner, USA.

"Listen to this black visionary, bringing war like a revolutionary. . . . go on a killing spree, putting devils out their misery; hearing screams, sounds of agony; my hostility takes over me. . . . camouflaged ninjas avenging";

"Under Seige"; Killarmy, *Silent Weapons for Quiet Wars*, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Swing by on the pale guy. . . . break him in the neck. . . . the guerrilla with the poison tip. . . . shaking pinky up on a dull-ass ice-pick . . . this is Lench Mob. . . . devil, what you want to do; when you see the boot, knew your head is hooahoo ";

"King of the Jungle"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Dropping verses, casting curses, throwing these hexes on the devils. . . . respect to Farrakhan, but I'm the jungle-don, the new guerrilla, top-ranked honky killer. . . . what do blacks do; they just keep on blowing devils away. . . . evil fucking cracker. . . . I'm tightening up the laces to my steel-toed boots, so I can walk, stomp; we stomp this devil down in the park";

"Planet of da Apes"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"We're having thoughts of overthrowing the government. . . . the brothers and sisters threw their fists in the air. . . . it's open season on crackers, you know; the morgue will be full of Caucasian John Doe's. . . . I make the Riot shit look like a fairy tale. . . . oh my god, Allah, have mercy; I'm killing them devils because they're not worthy to walk the earth with the original black man; they must be forgetting; it's time for Armageddon, and I won't rest until they're all dead";

"Goin Bananas"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"The crackers ain't shit; chase them out of the jungle; now raise up off the planet. . . . we get the 12 gauge; shot to the chest. . . . we hitting devils up. . . . Da Lench Mob, environmental terrorist. . . . I gripped the Glock and had to knock his head from his shoulders. . . . I got the .30[6] on the rooftop; pop; pop; so many devils die. . . . make sure I kill them. . . . lynch a

thousand a week if it's necessary";
"Environmental Terrorist"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Like an armed struggle. . . . I come with the New Wu Order. . . . waging war on the devils' community. . . . whipped cardinals and one Pope";
"Universal Soldiers"; Killarmy, *Silent Weapons for Quiet Wars*, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"Swinging out of the trees, is the blood-spilling, devil-killing, nappy-headed g.'s. . . . blacks and Mexicans must take a stand. . . . I'm down with Chico, and not with the man";
"Set the Shit Straight"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Fuck them laws, because the Mob is coming raw; nigga, is you down because it's the Final Call. . . . grab your gat; know the three will start busting; I'm trying to take them down. . . . the war of wars with no fucking scores. . . . April 29 was a chance to realize . . . the g.'s are out to kill. . . . we got crackers to kill; sending them back in on a ship to Europe. . . . they deserve it. . . . a nation-wide riot across America. . . . this is the Final Call on black man and black woman, rich and poor; rise up";
"Final Call"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"I come with the wicked style. . . . I got everybody jumping to the voodoo. . . . I got a gat and I'm looking out the window like Malcolm. . . . April 29 was power to the people, and we just might see a sequel";
"Wicked"; Ice Cube, *The Predator*, 1992, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Deal with the devil with my motherfucking steel [handgun]. . . . white man is something I tried to study, but I got my hands bloody, yeah. . . . I met Farrakhan and had dinner";
"When Will They Shoot"; Ice Cube, *The Predator*, 1992, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"Actual fact you need to be black. . . . everyday I fight a devil. . . . I grab a shovel to bury a devil. . . . the battle with the beast, Mr. 666. . . . my mind rolled to a 7th level; grab my bazooka and nuke a devil. . . . with black, I build; for black, I kill";
"Fightin the Devil"; RBX, *The RBX Files*, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"I pledge allegiance to only the black. . . . black, you had best prepare for the coming of war. . . . look at you devil; now you're sweating; I'm telling you: you can't run from the hand of Armageddon. . . . he eats his pig-steak rare so he can taste the blood";
"No Time"; RBX, *The RBX Files*, 1995, Premeditated Records, Warner Brother Records, Time Warner, USA.

"Killing devils [and] scatter they ashes over the sea of Mediterranean. . . . open your eyes to the revolution. . . . unite with the black coalition";
"Wake Up"; Killarmy, *Silent Weapons for Quiet Wars*, 1997, Wu-Tang Records, Priority Records, The EMI Group, United Kingdom.

"My own kind blind, brain-trained on the devil-level. . . . chasing down loot, Dole or Newt, who do you shoot. . . . rough stuff to the babies, spread like rabies";

"Niggativity . . . Do I Dare Disturb the Universe"; Chuck D, *Autobiography of MistaChuck*, 1996, Mercury Records, PolyGram, Philips' Electronics NV, Netherlands. PolyGram merged within Universal Music Group in 1998, the parent being The Seagram Company, Canada.

"Buck the devil; boom. . . . shoot you with my .22; I got plenty of crew; I take out white boys. . . . we got big toys with the one-mile scope, taking whitey's throat";

"Buck tha Devil"; Da Lench Mob, *Guerrillas in tha Mist*, 1992, Eastwest Records America, Elektra, Atlantic, Time Warner, USA.

"Little devils don't go to heaven. . . . the AK forty . . . hold a fifty clip, and I'll shoot until it's empty. . . . I'm killing only seven million civilians. . . . one dead devil";

"Freedom Got an AK"; Da Lench Mob, *Guerrillas in tha Mist*, 1992, Eastwest Records America, Elektra, Atlantic, Time Warner, USA.

"Grab your deep-ass crews. . . . we gotta make them ends, even if it means Jack and friends. . . . now you're doomed, hollow-points to the dome; once again it's on. . . . out comes my .22. . . . I'm the cut-throat; now I got to cut you. . . . '94 is the season for lynching; from out of the dark is the South Central g., ready-hand steady on a bloody machete. . . . a devil is on my shoulder; should I kill it; hell yah. . . . I slice Jack. . . . took an axe, and gave that bitch, Jill, forty wacks. . . . with my hip hop. . . . it don't stop, until heads roll off the cutting block";

"Cut Throats"; Da Lench Mob, *Planet of da Apes*, 1994, Priority Records, Thorn EMI; now called The EMI Group, United Kingdom.

"A young fugitive soldier. . . . soon to make the devil kneel";

"Not Promised Tomorrow"; Sunz of Man, *Sunz of Man: The Last Shall Be First*, 1998, Threat Records, Wu-Tang Records, Red Ant Entertainment, BMG Distribution, BMG Entertainment, Bertelsmann AG of Germany.

"Camouflaged for the mission. . . . become Bonnie and Clyde; carry .45's in these last days. . . . an original black man with a plan to run these devils off our motherfucking land. . . . the Sunz of Man war track. . . . kept gun in hand, stalking the land";

"Can I See You"; Sunz of Man, *Sunz of Man: The Last Shall Be First*, 1998, Threat Records, Wu-Tang Records, Red Ant Entertainment, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"I may die in the scuffle but I'm taking forty devils";

"The City"; Wu-Tang Clan, *Wu-Tang Forever*, 1997, Loud Records, Wu-Tang Productions, RCA Records, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"Roping up the devils, have them hanging from my testicles";

"Nowhere To Run"; Gravediggaz, *6 Feet Deep*, 1997 reissue of a 1994 album, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"Devils get baked. . . . devils are all defeated. . . . breaking devils down";

"Blood Brothers"; Gravediggaz, *6 Feet Deep*, 1997 reissue of a 1994 album, Gee Street

Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"I love black women and I hate fucking crackers. . . . I destroyed a whole city like Sodom and Gomorrah or Babylon. . . . devils choke from the gunsmoke. . . . I'm swelling devils' melons. . . . send your asses to Kings County; solo pro-morgue supplier";

"Graveyard Chamber"; Gravediggaz, *6 Feet Deep*, 1997 reissue of a 1994 album, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann AG, Germany.

"I'm hanging devils' heads on a evergreen bush";

"Dangerous Mindz"; Gravediggaz, *The Pick The Sickle and The Shovel*, 1997, Gee Street Records, BMG Distribution, BMG Entertainment, Bertelsmann, Germany.

"Cloud, which means to overshadow the other man, mess up his game plan. . . . South Park Black Panther coming at last. . . . I need more brothers to roll over the government. . . . I got the nine [millimeter pistol], the mind, and the time to unwind new-school pro-black dope [great] rhymes. . . . there's 10,000 of us; how you gonna stop this bum-rush, fool. . . . talk is cheap; you best believe that, black; actions speak louder than words, and that's a fact";

"Cloud on Suckas"; The Terrorists, *Terror Strikes: Always Bizness Never Personal*, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom. Rap-A-Lot Records was owned by Virgin Records for about four years before 1999, when it joined back with Priority. Thorn EMI changed its name in 1998 to EMI Group.

"I'm black with a bat, swinging at the head of a honky. . . . The Terrorists about to murder your ass";

"Blow Dem Hoes Up"; The Terrorists, *Terror Strikes: Always Bizness Never Personal*, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom.

"Squeeze your nostrils tight and gag your mouth with a Bud Light; peace to all the blacks. . . . The Terrorists kicking political rough shit and we won't quit until the other man's throat slit from one ear to the other";

"Bomb Threat"; The Terrorists, *Terror Strikes: Always Bizness Never Personal*, 1991, Rap-A-Lot Records, Priority Records, Thorn EMI, United Kingdom.

"A fight, a nigger and a white, if the nigger don't win then we all jump in";

"Ghetto Mentalitee"; Onyx, *All We Got Iz Us*, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Elecronics, Netherlands.

"Waiting for the crackers; smuggle; his mug is in the gutters. . . . so we need your participation in the Caucasian assassination; time is wasting. . . . so who is in association with the nigger retaliation; it needs your total cooperation. . . . a confrontation will be fought by the younger generation; because we got determination; all we need is organization";

"Purse Snatchers"; Onyx, *All We Got Iz Us*, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Elecronics, Netherlands.

"The real black army is in jail. . . . come on my fellow prisoners, time to go to war. . . . what we need to do is point the guns in the right direction, aha. . . . me and my piece came to claim the brown man's cut. . . . infiltrate until it burns down. . . . what we need to be talking about is what we gonna do to them; I'll get revenge if it's the last thing I do. . . . they got us brainwashed to be the minority, but when we kill them off we gonna be the majority. . . . if the whites speak up, then I'll lead my people, because two wrongs don't make it right but it damn

sure make us equal; I'm inciting riots, so let's start the looting. . . . in this revolution I loathe my enemy";

"2 Wrongs"; Onyx, *All We Got Iz Us*, 1995, Rush Associated Labels Recordings, PolyGram Group Distribution, Philips' Electronics, Netherlands.

Posted at <http://home.att.net/~phosphor> on June 30, 1999.

Updates: 8-10-99: The Terrorists, 1991 album; 8-10-99: Onyx, 1995 album; 8-10-99: Gravediggaz, 1994 album.

Go to [homepage](#).

List of Black or Latino Artists Awarded GRAMMY's Who Put Out or Promoted Violent Racism

Below is a list of artists, most being black rappers, who issue forth violent racism. The GRAMMY awards are voted on and administered by the Recording Academy, also called The National Academy of Recording Arts & Sciences, Inc. (NARAS.) According to NARAS website (www.grammy.com), the corporation consists of over 13,000 musicians, producers, and "other recording professionals." Its "voting membership" bases award decisions not on "sales or chart positions" but rather on "artistic or technical achievement" in order "to honor excellence in the recording arts."

Some of the violently racist artistry awarded embraces the extremist symbolism's and doctrines of Communism or Marxist-Leninism. It is inconceivable that violently racist artistry, by whites, embracing extremist symbolism's and doctrines of Fascism or Nazism would be awarded or even nominated. By not taking action against the voting members of the Academy, the executives of Navarro Corporation have shown not only that they tolerate lyrics that call for the murder of whites, but also that they find extreme leftism tolerable. One could ask the voting members or the executives if they find extreme leftism having merit. One could also ask them if they find extreme leftism less threatening than extreme rightism.

33rd Annual GRAMMY Awards on February 21, 1991: [Ice-T](#).

34th Annual GRAMMY Awards on February 25, 1992: LL Cool J, refer to 39th Annual Awards.

35th Annual GRAMMY Awards on February 24, 1993: [Arrested Development](#), [Sir Mix-a-Lot](#).

36th Annual GRAMMY Awards on March 1, 1994: [Dr Dre](#), [Digable Planets](#).

37th Annual GRAMMY Awards on March 1, 1995: [Queen Latifah](#).

38th Annual GRAMMY Awards on February 28, 1996: [Coolio](#), [Method Man](#), [Naughty by Nature](#).

39th Annual GRAMMY Awards on February 26, 1997: [Rage Against the Machine](#), [Fugees](#), [LL Cool J](#), [Bone Thugs-N-Harmony](#).

41st Annual GRAMMY Awards on February 24, 1999: [Lauryn Hill](#).

The expression of violent racism can be indirect or direct, depending on the artist. An expression is indirect when an artist does not issue kill-the-whites messages, at least not according to the lyrics so far reviewed in the study, but he or she does express admiration of or conformity with other artists who do. Examples of direct violent racism usually take place

in the form of calling on gangbangers to direct all crime at whites.

Not all of the awarded artists are black. One of the artists from Rage Against the Machine, for example, is not black but is Chicano. Besides the fact that whites participate in producing, marketing, distributing, retailing, and consuming hateful rap music, some of the musical groups have whites participating in various capacities. For example, Rage Against the Machine has two permanent band members who are white, and Bone Thugs-N-Harmony is part of a larger collection of rappers called Mo Thugs which has one white rapper in a minor role. It appears that white musicians are likely to be Jews when they join in with blacks or Latinos to target whites. No doubt there are whites who participate in other ways besides rapping. Most of the groups, however, are made up solely of blacks.

The articles within the links reinforce, but do not establish, the fact that the rappers do not detach their own convictions from their musical messages, or the fact that they are not simply storytellers. It is not necessary for the articles to establish that fact because their commitment to a cause is well established in hip-hop culture already, even the personal nature and universality of it. The articles support that fact by showing how the rappers relay personal information about themselves and how they constantly use their own names in order to establish a personal connection with listeners. Most of the articles have the same basic structure. There are quotes above each article which demonstrate violent racism. In the articles, it is shown how the rappers make their race a central issue by using black identity or brown identity phrases, and the racial identity quotes help us to identify their target, who is sometimes identified as "the other man," as being whites in society.

The articles do not show all connections to violent racism by the GRAMMY Award winning artists listed above, and the articles do not show all GRAMMY Award winning artists who promote violent racism. Readers are encouraged to research the topic and present findings for public scrutiny.

References

The quotes by The Recording Academy were obtained from its web site (<http://www.grammy.com>) on January 20, 1999.

Posted at <http://home.att.net/~phosphor> on June 30, 1999.

Last editing was posted October 15, 1999.

[Paris](#), [Brand Nubian](#), [Sadat X](#), [Grand Puba](#), [Public Enemy](#), [Chuck D](#), [Flavor Flav](#), [Professor Griff](#), [Terminator X](#), KRS-One, Boogie Down Productions, Jungle Brothers, Poor Righteous Teachers, Afrika Bambaataa, NWA, [Ice Cube](#), Eazy-E, MC Ren, Eric B. & Rakim, Snoop Doggy Dog, Redman, Kool Moe Dee, A Tribe Called Quest, [RBX](#), Gangstar aka Guru, Jeru the Damaja, Tupac Shakur, Channel Live, Smooth B, Kaotic Sypher, Watts Poets, The Last Poets, Living Colour, [Wu-Tang Clan](#), [The RZA](#), [Genius GZA](#), [Cappadonna](#), [Ol Dirty Bastard](#), [Raekwon](#), [Ghostface Killah](#), [Gravediggaz](#), LA the Darkman, Shyheim, [Killarmy](#), [Killa Bees](#), [Sunz of Man](#), [Killah Priest](#), X-Niggaz, DA Smart, E. Rule, Merchant, Lord Jamal, Lords of the Underground, Alkaholiks, [Mo Thugs](#), [Graveyard Shift](#), [Body Count](#), Big Daddy Kane, Melle Mel, Bootsy Collins, George Collins, Quincy Jones, Quincy D. III, Sean "Puffy" Combs, [40 Thevez](#), [Geto Boys](#), and [Onyx](#).

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Updates: 8-10-99: links to Geto Boys and to Onyx.

The jews are our misfortune!
